



THE
Catalogue

32
See: Farington
Diary. 24 May 1802 (vol V
p. 178)

OF
THE CAPITAL COLLECTION

Uncommonly Choice PAINTINGS,

THE GENUINE PROPERTY OF

A GENTLEMAN,

Of distinguished and acknowledged Taste;

COMPRISING THE MOST PERFECT WORKS OF

ALEX. VERONESE,

MIGNARD,

VERNET,

GUIDO,

RUBENS,

GERARD DOUW,

GIORGIONE,

VAN DYCK,

DE HUYSCH,

NIC. POUSSIN,

CUYP,

VAN DE VELDE,

SPAGNOLETTA,

BERCHEM,

GAINSBOROUGH,

AND OTHER EQUALLY EMINENT MASTERS;

Forming a small, but valuable *ASSEMBLAGE* of the *WORKS* of *ART*;

INCLUDING

A few *Marble Busts*, beautifully sculptured.

WHICH

WILL BE SOLD BY AUCTION, WITHOUT RESERVE,
ON THE PREMISES,

20,

— Nesbitt

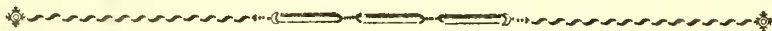
GRAFTON STREET,

BY

PETER COXE, BURRELL & FOSTER,

On TUESDAY, MAY the 25th, 1802,

AT TWELVE O'CLOCK.



Admission Catalogues 2s. 6d. to be returned to Purchasers, without which no Person can be admitted at the Time of Sale. Admission, without a Catalogue, previous to the Sale, One Shilling.

Catalogues may be had at the Place of Sale; and of Messrs. PETER COXE, BURRELL, and FOSTER, Throgmorton Street.

Conditions of Sale.

- I **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and refold.
- II. That no Person advance less on the Paintings than Two Shillings and Sixpence. Above Five Pounds, Five Shillings. Above Ten Pounds, Ten Shillings and Sixpence; Twenty Pounds, One Guinea, and so on in Proportion.
- III. That the Purchasers give in their Names and Places of Abode, if required; and pay down immediately Twenty Pounds per Cent. in Part of the Purchase Money, and the Remainder on or before the Delivery.
- IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, and under all Descriptions, and at the Expence of the Purchaser.
- And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale; and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter of the present Sale.

THE frequent Opportunity which the Writer of this Catalogue has had of examining and admiring this small, but beautiful Collection of CAPITAL PAINTINGS, rendered the Subject and Stile in which each separate Performance has been treated by the respective Masters familiar to him; and in drawing up this Account of them prior to their being publickly exhibited, he has had but little Trouble. He has had only to express his pre-conceived Sentiments, and those the unbiassed Sentiments of his Mind. Whatever may be the Deficiency of his Description, the Blame must attach to himself, but cannot subtract from the Qualities of each Performance; confident in this, that in the Exertion of his Duty, as Advocate for his Employers, more has not been said of the Collection than will instantly meet the Eye and Understanding of the discerning, through the irresistible Appeal of the self-convincing Merits of each separate Production.



A

CATALOGUE,

8c. 8c. 8c.

TUESDAY, MAY the 25th, 1802.

CAPITAL PAINTINGS.

- | | | | |
|--------------|----|---|------------------|
| Sartorius | 1 | HORSES and Dogs, Portraits, a Pair | 25/- Houghton |
| | 2 | A Child returning from Gleaning, circular | 15/- Cox |
| Gainsborough | 3 | A Portrait | 2/- Mr. Nesbitt |
| French | 4 | A Landscape with a Building and Figures, by a Gentleman Amateur | 2/- Mr. Nesbitt |
| | 5 | The Portrait of Frederick the Great, a strong Likeness, excellently painted | 6/- Mr. Nesbitt |
| Greuze | 6 | A Girl winding Worsted, a simple pleasing interesting Subject | 47/- Sir J. |
| Rembrandt | 7 | The Circumcision, after | 55/- Mr. Nesbitt |
| Breughel | 8 | A small Landscape, a Pair | 2/- Mr. Carter |
| Batoni | 9 | A Magdalen | 1/1/6 Mills |
| Hamilton | 10 | Views in Italy, a Pair | 4/- Mr. Nesbitt |
| | 11 | The Portrait of Oliver Cromwell | 35/- Carter |

- | | | | | |
|-----------------|----|--|--------------------|--|
| | 12 | Cupid | 45 ft. Carter | |
| Schidoni | 13 | A Girl learning her Letters, after | 457 - do | |
| Stalbens | 14 | The Interior of a Church with Figures | £3. 10. Birch | |
| Domenichino | 15 | St. Cecilia, after | 7 ft. Paxton | |
| J. Ruyfdael | 16 | Views in Holland, a Pair | 8 1/2 ft. Houghton | |
| Guercino | 17 | The Sybil, after | 4 1/2 ft. Paxton | |
| Raphael | 18 | The Madonia della Sedia, after | 6 1/2 ft. Mills | |
| Head | 19 | A Copy of the St. Jerome of Corregio | 4 ft. Paxton | |
| Ruyfdael | 20 | Landscapes, a Pair | 7 1/2 ft. Mills | |
| Guercino | 21 | A Copy of his famous Picture of Abraham and Hagar | 6 1/2 ft. Carter | |
| 8.8 Flemish | 22 | An Interior, small Upright, Men Playing at Trictrac | 8 1/2 ft. Mills | |
| Corregio | 23 | An early Copy of the Marriage of St. Catherine, purchased at Naples | 5 1/2 ft. Mills | |
| Stoop | 24 | A Horse with Figures, from the Collection of Monsieur de Calonne | 3 ft. Capt. Poole | |
| G. Head | 25 | Bacchus and Ariadne, as large as Life, with Trees and Landscape in the Back Ground, great Merit in the Performance | 17 ft. Capt. Poole | |
| Raphael | 26 | A very old and excellent Copy of the celebrated Picture of the Holy Family in the Orleans Collection, after | 9 ft. Mills | |
| Old Wyck | 27 | King William the Third on a Charger with an Army in the Back-ground, representing the Battle of the Boyne | 7 ft. Mills | |
| Moucheron | 28 | A Pair of upright Landscapes with Figures; very pleasing Pictures, and Companions | 6 1/2 ft. Mills | |
| Parmegiano | 29 | The Holy Family, a very excellent Performance, from the Collection of Monf. de Calonne | 7 ft. Carter | |
| Perino del Vaga | 30 | The Bath of Venus, from the Orleans Collection. There are but few Pictures of this Master in the Country, and this Performance is an evidence of his great Abilities | 15 ft. Birch | |
| Corregio | 31 | A beautiful and the only complete Fac-Simile permitted to be taken from that renowned Picture in the Dresden Gallery | 7 ft. Mills | |
| Carlo Dolci | 32 | A high finished excellent Portrait of a Nobleman in a Spanish Drefs, from the Colonna Palace | 14 ft. Mackenzie | |
| Giorgione | 33 | A Concert, an early and excellent Specimen of this great Master's abilities | 15 ft. Birch | |

- 52
8 per Paxton
8 per MacKenzie
- Head 34 An admirable Copy of the celebrated Jupiter and Iö of Corregio
- Schidoni 35 A Boy with his Horn Book under his Arm, from Capo di Monte; this Picture has the Seal of the Parma Family attached to it
- 36
- 37 His own Portrait from the Orleans Collection
- Eliz. G. MacKenzie
- Cavalieri Pozzi

MARBLES.

- 38 A small Cast of Milo, the Cretonrian
- 39 A small whole Length of a sitting Figure of a Female holding her Foot
- 40 Ditto of a Boy taking a Thorn from his Foot
- 41 Ditto, a Venus drawing off her Vestment, admirably sculptured
- 42 Ditto of the Apollo Belvidere, equally excellent
- 43 Ditto, the Venus de Medicis, the deserved Companion
- 44 A capital Bust of Seneca, sculptured at Rome
- 45 Ditto of the Emperor Caracalla
- 46 Ditto of Marcus Tullius Cicero
- 47 Ditto of Homer

PICTURES CONTINUED.

- Vernet 48 A Sea View with Figures, Buildings, Rock and Shipping, the Sun breaking through a Fog, a Morning Scene, excellently painted by this favorite Master
- 49 Evening, the Companion, equally well painted
- 50 An upright Landscape, with a Caravan and Figures Travelling, a very admirable Picture of this interesting Painter, the Trees green and lively, the Road natural, and the Sky harmonious
- 16 per Bougeis
- 16 per J. H. Bougeis
- 8 per Wm. Raney

Quin

- 7. Spagnoletto 51 Democritus, from the Orleans Collection, an admirably depicted Countenance of this laughing Pilosopher, worthy the Pencil of the Master, and expressed with infinite humour *7m Cox*
- 29 De Heusch 52 Landscape, with Figures, Cattle and Travellers, a beautiful extended Country, and painted with a sweetness of effect equal to the Pencil of Both *Birch.*
- 30 Cuypp 53 A Village on the Sea Coast, with Boats at the Mouth of the River, and a violent Thunder Storm, a subject on which none but a great Master would have ventured to exert his Pencil; a difficult and awful Subject, the short Waves when the Wind meets the Tide, admirably expressed, and the War of the Elements he has executed with a daring Pencil, deserving of, and demanded by the Subject *Lord Radnor*
- 18 Van Dyck 54 In this Performance there is the multum in parvo of Perfection, the very Spirit and Effence of the Master. A dignified Subject on a small Scale, a finished Performance for his renowned Work at Ghent, in which this elegant Artist has displayed the thorough knowledge of the naked, with the Effect of the pale View of Death faithfully delineated *Hd. f. 642*
- Pordenoni 55 His own Portrait, from the Orleans Collection *25m B. Yamamoto*
- 5 Gerrard Douw 56 Entitled Gerard Douw's Mother, an exquisitely beautiful, perfect Cabinet Picture of singular Merit in every minute Part, and demands the Attention of the judicious Observer for Qualities that are most striking *Mr O'Hara*
- 14. Rubens 57 A capital Sketch, evidently intended to be made a finished Picture by the Attention he has paid to the Drawing and Design, the female Figure is peculiarly graceful, and the various Attitudes of the male Figures discover at first View the great Hand of the Master
- 46 W. Van de Velde 58 A Calm, a small but beautiful Cabinet Performance, with a Variety of Vessels and Ships full of Figures; a Picture of rare Merit of this most elegant and admired Sea Painter. From the Collection of the Earl of Bute *See Journal B...*

Guin

9 Hill

Berchem 59 Jupiter and Calista. This singular unique Picture is managed with judicious Effect, the Light and Shade is as grand as Michael Angelo Carravaggio, and the Story admirably well told

30

St Birch

Mignard 60 The Holy Family with St. John and a Group of Angels in a Landscape. Throughout this very interesting Performance there is a sweet Sobriety and general Effect of Colour truly delightful, and it is unquestionably the very best Specimen of this pleasing Master,—the Landscape and Figures in a happy unison of Propriety and Effect

52

Mackenzie

Terburg 61 A most perfect Work of this excellent Artist, and on a scale of Size of which there are but few of his Performances in the Country.—The Scene, the interior of a Chamber, a Cavalier Sitting and Conversing by the Side of a Lady, who is drinking out of a Glass, through the Transparency of which, the Carnations of her Countenance are sweetly discerned, with another Female Figure in the Foreground, to whose Dress the Artist has bestowed that Attention and Success, which has given to a favorite Passage in his Pictures; Sattin Drapery, the fac simile of what he intended to describe, as if taken from the Loom, not created from the Colors of his own Pallat.—It is truly admirable and faultless

42

Mackenzie

Alex. Veronefe 62 The Story of Diana and Acteon; the Subject colored and Drawn with his usual excellence, and with that attention to the Naked in various Attitudes, for the judicious Management of which, he has been invariably celebrated; a truly capital Performance

65

Rospner

Gainborough 63 A whole-length Figure, with a grand Landscape in the Background. This most incomparable Performance ranks this very celebrated Master among the First Class of Painters, both Antient and Modern. It has the Grace and Elegance of Van Dyck in the Figure, with a Countenance as forcibly expressed and rich as Morillio, with the Management of Titian, and is a Picture which cannot be too highly spoken of or too much admired

Gains

140.

Birch

145

Vernet

64 A Storm, a most capital and perfect Picture of this celebrated Master, painted for Madam du Barry, in the Zenith of her Power, with all the Attention his great Art could bestow in the full Vigour of his inimitable Pencil. The Agitation of the Sea tremendous, the Figures admirable, and the whole Scene grand and uncommonly awful, and seems to realize the Words of the Poet—

Where Ocean groaning from his lowest Bed,
Heaves his tempestuous Billows to the Sky.

45

Georgioni

65 The Daughter of Herodias—a celebrated Picture in the Orleans Collection. A Picture of great and deserved Fame. A dignified Composition, and coloured with that Richness of Effect which was one of this renowned Master's great Excellencies. It is a noble Performance

Macaulay

53

Gainsborough

66 Landscape and Figures—a Cottage Scene—embosomed in Trees, where the chief Attention is drawn to the Human Figure in a Number of Children at a Cottage Door, while the distant Landscape, though subordinate, is extremely beautiful. The Tout Ensemble is an admirable Proof how much Gainsborough was impressed with the Subject in the Contemplation of these interesting Scenes of humble Life, and to what Perfection he could bring them together on his inimitable Canvas, and with what Spirit and Truth. This is a capital Work of this great Painter

*83 per
Mr Rogers*

25

Guido

67 The Virgin and Child, a very celebrated Picture, the Devotion of the Virgin in contemplating the sleeping Innocence, the Divinity and Composure of the Savior is admirably executed, and the Figure of the Infant Savior of Mankind, accomplished with that Sweetness of Colour and Soundness, so remarkably displayed in the perfection of infantine Beauty, from the Collection of Monf. de Calonne

Macaulay

Spin

20

Nicolo Pouffin

68 A Nymph sleeping, with Satyrs admiring her, with Architecture and Landscape and numerous attendant Figures, the Nymphs beautifully drawn and coloured, and the whole Business of the Picture attended to with his usual Excellence, and has always been considered a first rate Performance of the Master]

12 Birch

25 1/2

76

Cuyp

Cornicus

69 A Landscape with a Horse and reposing Cattle, and a view of the Town of Dordrecht in the distance. In this astonishing effort of this wonderful Painter's Pencil, the Artist has chosen for the time of year the season of the Summer solstice, and has introduced a grand Sky with the sublime effect of the bursting of a cloud surcharged with electric fluid, the Cattle, beautiful and correctly drawn, seem oppressed with the heat of the day, the Country parched, the whole scene true to Nature, and painted with a vigour and freedom of Pencil, and with that eye to keeping an effect, for which he stands unrivalled; it is an admirable Performance, and evinces the commanding powers of his art

170

Cuyp

Hewitt

Birch

70 A Sea view, Figures on a Pier, Windmill, and Vessels at Anchor, a Moonlight, the Companion. Whatever subject Cuyp undertakes he is equally true to Nature and equally excellent, there is a stillness in this Picture, with an apparent freshness of Air, finely contrasted with the preceding Performance, with a sweet and solemn effect of Moonlight, from under a clouded Sky that is inexpressively captivating. Here every thing is delightful, the Sea is apparently in motion by the influence of the Tide, and there is a charm of colour pervades the whole that is in unison with the subject, and impresses the mind in looking attentively at this interesting Performance with that sensation of sober thought abstracted from the World, which Nature in these still moments and retired scenes, invariably inspires

Quint Rubens
260

71 The Loves of the Centaurs, a most perfect Work of his immortal Pencil, replete with all that proper glow and harmony of Colouring judiciously blended, animated but not gawdy, which ranks him in the esteem of his best Judges pre-eminent in the Art. It is a Cabinet Picture of superior excellence, admirably managed throughout, and with a discretion respecting the Subject most happily executed. The Landscape is most delightful, and bears away the palm of Excellence from all his other Performances. This Picture was painted when Rubens was in Italy, and was always esteemed when on Classic ground the ne plus Ultra of Perfection.

265
Sir Wm
Hamilton

Greville date
31/iii/1870 (95)
for Messrs G-
Douglas

22
260

*See also History of the
...
for ...*

FINIS.

J. Smeeton, Printer, 143, St. Martin's Lane.

1913

The first part of the year was spent in the
 field, and the second part in the
 laboratory. The results of the
 field work are given in the
 following tables.

1914

1914

LIST OF CONTENTS.

ANONYMOUS.	Impressions of Gems.	1792.	No. II.
ANONYMOUS.	Private contract.	1794.	3.
ANONYMOUS.	by Peter Coxe	12 Feb .1801.	19.
ANONYMOUS.	by Christie	6 f.iii 1801.	21.
ANONYMOUS.	by Peter Coxe	12 v. 1802.	31.
BECKFORD. Wm.	by Christie	27. ii. 1802.	28.
BERNARD. J.	by Christie	7.f.vi. 1799.	15.
BESBOROUGH. Ld	do	5.f.ii. 1801.	18.
BRYAN.	by Private contract	27. iv. 1795.	8.
BRYAN.	by Peter Coxe	17. v. 1798.	12.
BUTE. Earl of	by Christie	19.iii. 1796.	10.
CALONNE	by Skinner & Dyke	23.iii. 1795.	7.
CLOPTON. Boothby	Christie	8. v. 1801.	26.
DESENFANS	by Skinner & Dyke	24. ii. 1795.	4. <i>see also 3.</i>
DESENFANS	do	16.iii. 1802.	30.
DUNDAS. Sir L	by Greenwood	29 v. 1794.	2.
FAGEL. Greffier	by Peter Coxe	22. v. 1801.	27.
HALLIDAY	by Christie	8. v. 1801.	26.
HAMILTON. Sir Wm	do	27. iii. 1801.	22.
HANKEY. T.	do.	7. vi. 1799.	15.
HOLDERNESS. Ctss	do.	6. iii. 1802.	29.
NAGEL. Baron	do.	21. iii. 1795.	6.
NESBITT. Mr	by Peter Coxe	25. v. 1802.	32.
ORLEANS (Italian pictures) p.c.		1798.	13.
OTTLEY. W.Y.	by Christie	16. v. 1801.	25.
PURLING. John	by White	16.ii. 1801.	20.
REYNOLDS. Sir J	Christie	11. iii. 1795.	5.
St. ALBANS. Duke of	do	29. iv. 1801.	23.
SPRING. Mr	Private contract	1800.	17.
STRANGE. Jn	do.	27.v. 1799.	14.
STRANGE. Jn	by Christie	19.iii 1800.	16.
TRUMBULL. Jn.	do.	17.ii. 1797.	11.
VANDERGUCHT	do.	12.iii. 1796.	9.
WRIGHT. J. R.A.	do.	6. v. 1801.	24.





